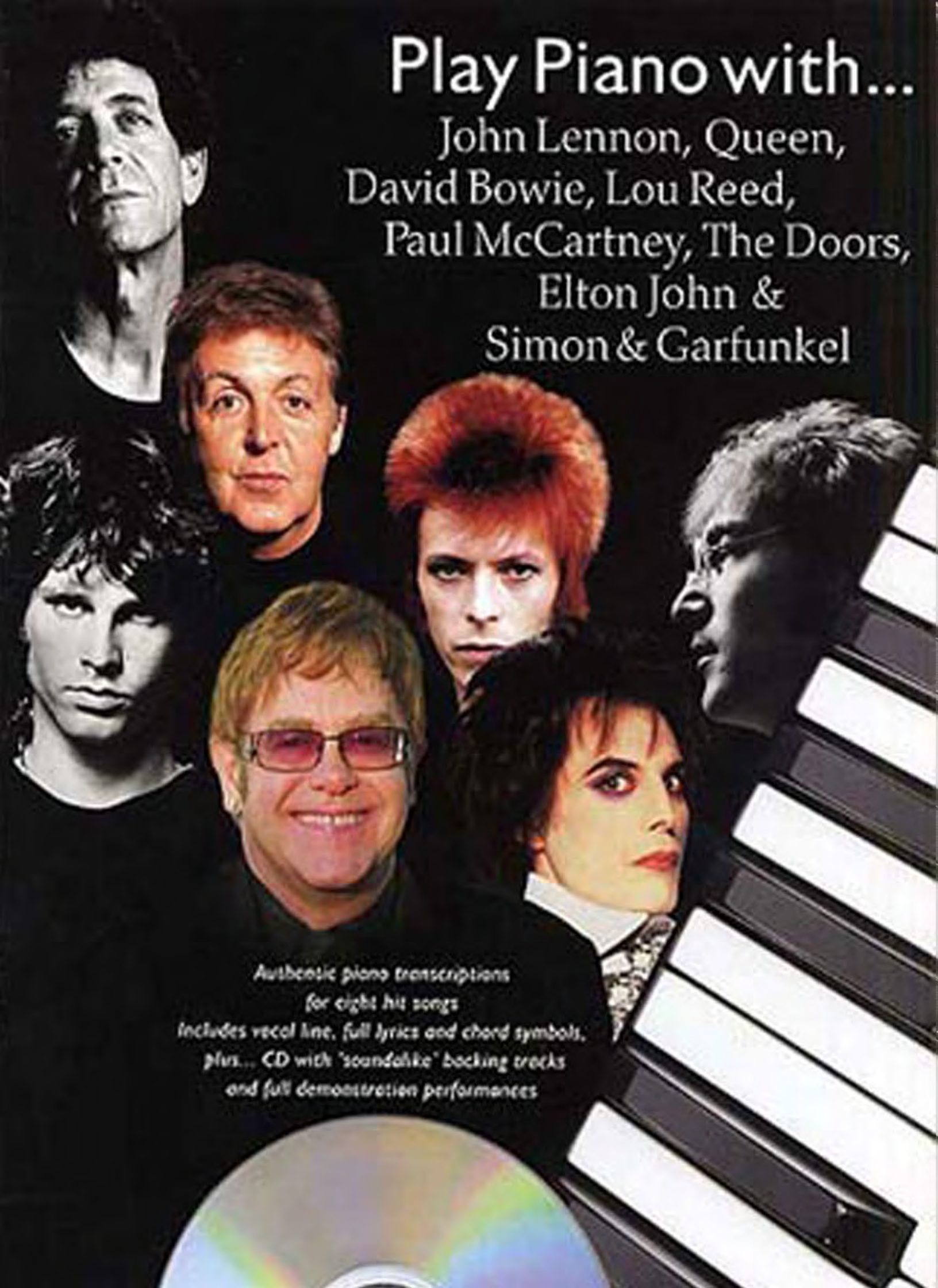


Play Piano with...

John Lennon, Queen,
David Bowie, Lou Reed,
Paul McCartney, The Doors,
Elton John &
Simon & Garfunkel



*Authentic piano transcriptions
for eight hit songs
Includes vocal line, full lyrics and chord symbols,
plus... CD with "soundalike" backing tracks
and full demonstration performances*

Play Piano with...

John Lennon, Queen,
David Bowie, Lou Reed,
Paul McCartney, The Doors,
Elton John &
Simon & Garfunkel

Bridge Over Troubled Water · *Simon & Garfunkel* 6

Don't Stop Me Now · *Queen* 13

Imagine · *John Lennon* 3

Life On Mars? · *David Bowie* 20

Maybe I'm Amazed · *Paul McCartney* 26

Perfect Day · *Lou Reed* 33

Riders On The Storm · *The Doors* 38

Tiny Dancer · *Elton John* 48

This publication is not authorised for sale in
the United States of America and / or Canada

Wise Publications

part of The Music Sales Group

London / New York / Paris / Sydney / Copenhagen / Berlin / Madrid / Tokyo

Published by
Wise Publications
8/9 Frith Street, London W1D 3JB, UK.

Exclusive Distributors:
Music Sales Limited
Distribution Centre, Newmarket Road, Bury St Edmunds, Suffolk IP33 3YB, UK.
Music Sales Pty Limited
120 Rothschild Avenue, Rosebery, NSW 2018, Australia.

Order No. AM92009
ISBN 0-7119-4115-7
This book © Copyright 2005 Wise Publications,
a division of Music Sales Limited.

Unauthorised reproduction of any part of this publication by
any means including photocopying is an infringement of copyright.

Compiled by Nick Crispin.
Music arranged by Paul Honey.
Music processed by Paul Ewers Music Design.
Cover photographs, clockwise: Lou Reed (Anja Hinrichsen / Retna USA);
Paul McCartney (Mick Hutson / Redferns); David Bowie (Mick Rock / Starfile);
John Lennon (Peter King / Getty Images); Freddie Mercury (London Features International);
Elton John (Stephane Cardinale / Sygma / Corbis); Jim Morrison (Memory Shop / Corbis Sygma).
Printed in Great Britain by Printwise (Haverhill) Limited, Haverhill, Suffolk.

CD recorded, mixed & mastered by Jonas Persson.
Piano by Paul Honey.
Guitar by Arthur Dick.
Bass by Don Richardson.
Drums by Brett Morgan.
Strings by Dermot Crehan, Justin Pearson & Cathryn McCracken.

Your Guarantee of Quality
As publishers, we strive to produce every book to the highest commercial standards.
The music has been freshly engraved and the book has been carefully designed to
minimise awkward page turns and to make playing from it a real pleasure.
Particular care has been given to specifying acid-free, neutral-sized paper made from
pulp which have not been elemental chlorine bleached.
This pulp is from farmed sustainable forests and was produced with special regard for the environment.
Throughout, the printing and binding have been planned to ensure a sturdy,
attractive publication which should give years of enjoyment.
If your copy fails to meet our high standards, please inform us and we will gladly replace it.

www.musicsales.com

Words & Music by John Lennon

♩ = 75

Musical score for "No Hell Below Us, Only Sky Above Us" by J. S. Gershwin. The score is in 2/4 time and features a vocal melody and piano accompaniment. The vocal line includes lyrics: "No hell_ be-low us, a-bove us on-ly sky." The piano accompaniment consists of chords and arpeggiated figures in the right hand, and a simple bass line in the left hand. Chord diagrams for C major and F major are provided at the top.

F F/E Dm⁷ F/C G C/G G⁷

I-ma-gine all the peo - ple liv-ing for to - day, Aah.

C F C

I-ma-gine there's no coun - tries, it is-n't hard to do.
I-ma-gine no po-ses-sions, I won-der if you can.

F C F

No-thing to kill or die for,
No need for greed or hun - ger,

C F F F/E Dm⁷ F/C

and no re-li-gion too.
our brother hood of man.

I-ma-gine all the peo - ple

G C/G G⁷ F G C Cmaj⁷ E E⁷

liv-ing life in peace, aah. You may say I'm a dream-er,

F G C Cmaj⁷ E E⁷ F G

but I'm not the on - ly one. I hope some day you'll

To Coda ♢

C Cmaj⁷ E E⁷ F G C

join us, and the world will live as one.

D.S. al Coda

♢ *Coda*

poco rall.

C Cmaj⁷ E E⁷ F G C

join us, and the world will live as one.

Bridge Over Troubled Water

Words & Music by Paul Simon

1 bar count in:

$\text{♩} = 84$

E^b/B^b



B^b6



B^b



A^b



B^b/A^b



Adim



E^b/B^b



B^bm6



C^7



mf espress.

A^b



A^bm6



E^b



A^b/E^b



E^b



E^b7



A^b/E^b



E^b



A^b/E^b



E^b



When you're wea-ry feel-ing small,

when tears are in your eyes I will dry them all.

I'm on your side, oh

when times get rough, and friends just

can't be found, like a bridge over

E^b/B^b 6fr C^7sus^4 3fr C^7 3fr A^b 4fr $Bdim^7$ Cm 3fr E^b 6fr B^b 6fr

trou- bled wa- ter, I will lay me down, like a

A^b 4fr B^b/A^b 6fr $Adim^7$ E^b/B^b 6fr C^7sus^4 3fr C^7 3fr A^b 4fr $Bdim$ E^b 6fr E^b7 6fr

bridge ov - er trou- bled wa- ter, I will lay me down.

A^b/E^b 4fr E^b 6fr A^b/E^b 4fr E^b 6fr

dim.

A^b/E^b 4fr E^b 6fr A^b/E^b 4fr

2. When you're down and out, when you're on the















street, when eve - ning falls so hard I will










com - fort you. I'll take your

cresc.





part, oh, when dark - ness comes,





and pain is all a - round, like a

A^b B^b/A^b $Adim^7$ E^b/B^b C^7sus^4 C^7 A^b $Bdim^7$

bridge ov - er trou-bled wa - ter, I will lay me down,

Cm E^b B^b A^b B^b/A^b $Adim^7$ E^b/B^b C^7sus^4 Cm^7 A^b $G^7(\#5)$

— like a bridge ov - er trou-bled wa - ter, I will lay me down.

Cm Cm/B Cm/B^b F^6 F^6/E F^6/E^b E^b/B^b B^b6 B^b A^b Cm

f

A^b A^bm E^b A^b/E^b E^b

mp

A^b/E^b 4fr E^b 6fr A^b/E^b 4fr E^b 6fr

Sail on — sil - ver girl,

A^b/E^b 4fr E^b 6fr A^b 4fr D^b 4fr A^b 4fr E^b 6fr

sail on — by. Your time has come to shine,

Fm⁷ E^b 6fr A^b 4fr E^b 6fr A^b 4fr E^b 6fr B^b/D 3fr Cm⁷ 3fr

— all your dreams are on their way. See how they

cresc.

B^b7 E^b 6fr E^b maj⁷/D 4fr

shine, — oh, — if you need a friend

E^b7/D^b E^b7 $Fm7$ E^b7/G A^b $F7$ B^b E^b B^b A^b B^b/A^b $Adim7$

I'm sail - ing right be - hind, — like a bridge ov - er

E^b/B^b $C7sus4$ Cm A^b $G7(\sharp5)/B$ Cm E^b B^b A^b B^b/A^b $Adim7$

trou - bled wa - ter, I will ease your mind, — like a bridge ov - er

E^b/B^b $C7sus4$ Cm A^b $G7$ Cm Cm/B Cm/B^b $F6$ $F6/E$ $F6/E^b$

trou - bled wa - ter, I will ease your mind.

molto rall.

E^b/B^b B^b6 B^b A^b Cm A^b A^bm E^b

ff

Don't Stop Me Now

Words & Music by Freddie Mercury

2 bars count in:

$\text{♩} = 94$

Sheet music for "Don't Stop Me Now" by Freddie Mercury, featuring guitar chords and piano accompaniment.

Chords: F, Am, Dm, Gm, C, F, F7, Bb, Gm7, D7, Gm, F, C, Gm.

Lyrics:

To - night_ I'm gon-na have my - self a real good time, _ I _ feel a-

- live. _ And the world, it's turn - ing in - side out, _

— yeah, _ I'm float-ing a - round_ in ec-sta - sy _ so don't stop me now, _

Faster ♩ = 158








don't stop me, 'cos I'm hav-ing a good time, hav-ing a good time. I.I'm a





shoot-ing star leap-ing through the sky like a ti - ger, de - fy - ing the laws.







— of gra-vi - ty. I'm a rac-ing car pass-ing by like La-dy Go-di-






- va, I gon-na go, go, go, there's no stop-ping me. I'm





burn - ing through the sky, — yeah, — two hun-dred de - gres — that's why they





call me Mis - ter Fah - ren - heit. — I'm travel - ing at the speed of light, —





— I wan - na make a su - per - so - nic man out - ta you. —








Don't stop — me now, — I'm hav - ing such a good time, I'm hav - ing a ball. —








Don't stop me now, if you wan-na have a good time, just give me a call.









Don't stop me, 'cos I'm hav-ing a good time, don't stop, yes, I'm hav-ing a good time, I

To Coda 





don't wan-na stop at all. 2. I'm a rock-et ship on my way to







Mars on a col - li-sion course, I am a sat-te-lite, I'm out of con-trol. I'm a





sex ma-chine, rea-dy to re-load, like an a-tom bomb a-bout to...





Oh, oh, oh, oh, oh, ex-plode. I'm





burn-ing through the sky, yeah, two hun-dred de-grees, that's why they





call me Mis-ter Fah-ren-heit. I'm trav-'ling at the speed of light,

Gm Gm⁷ N.C.

I wan-na make a su-per-so-nic man out-ta you. Don't

stop me, don't stop me, don't stop me. Don't stop me, don't stop me. Ooh, ooh, ooh... Don't

stop me, don't stop me. Have a good, time, good time. Don't stop me, don't stop me.

F Am Dm Gm

C F Am Dm

Gm C F *D.º. al Coda*

Oh, — I'm

♢ *Coda*
Tempo primo
A^b/B^b

F Am Dm Gm

Ah, — ah, — ah, —

C F *Fade out* F⁷ B^b

ah, — ah, —

Life On Mars?

Words & Music by David Bowie

1 bar count in:

$\text{♩} = 60$

F



F/E



F/E^b



D⁷



It's a God-aw-ful small af-fair to the girl with the mou-sy hair,

mf

con. ped.

Gm



Gm/F



C⁷



but her mum-my is yell-ing 'no', and her dad-dy has told_ her to go.

F



F/E



F⁷/E^b



Dsus⁴



D⁷



But her friend is no-where to be seen, now she walks through her sunk-en dream

Gm Gm/F C⁷

to the seat with the clear-est view, and she's hooked to the sil - ver screen.

A^b/E^b Caug/E Fm A^b/G^b A^bsus⁴/G^b

But the film is a sad-dening bore, for she's lived it ten times_ or more.

D^b Faug/A B^bm Badd9(b5) poco rall.

She could spit in the eyes_ of fools as they ask her to fo - cus on

B^b a tempo E^b Gm⁷ G^baug

sail - lers fight-ing in the dance hall. Oh, man, look at those cave - men

F Fm Cm⁷ Ebm⁷
 go. It's the frea-ki-est show. Take a look at the
 B^b Eb Gm⁷ G^baug
 law - man beat-ing up the wrong guy. Oh, man, won-der if he'll ev - er know
 F Fm Cm⁷ Ebm⁷
 he's in the best sell-ing show. Is there life on
 Gm Gm/F[#] Gm⁷/F Em⁷b⁵ F F[#]dim Gm Ddim⁷
 Mars?

a tempo

Am  **rall.** B^b  B^bm  F  F/E 

It's on A-me-ri-ca's tor - tured brow

F/E^b  D⁷  Gm  3fr Gm/F 

that Mick-ey Mouse has grown up_ a cow, now the work-ers have struck for fame,

C⁷  3fr F  F/E 

'cos Len-non's on sale_ a-gain. See the mice in their mil - lion hordes

F⁷/E^b  Dsus⁴  D⁷  3fr Gm  3fr Gm⁷/F 

from I - bi-za to the Nor - folk Broads, Rule Bri-tan-nia is out_ of bounds






to my mo-ther, my dog_ and clowns. But the film is a sad - dening bore,






'cos I wrote it ten times_ or more, it's a-bout to be writ_ a-gain




poco rall. as I ask to to fo - cus on sail - ors fight-ing in the dance hall.






Oh, man, look at those cave-men go. It's the frea-ki-est show..

mp

Cm7
 Ebm7
 Bb
 Eb

Take a look at the law - man beat-ing up the wrong guy.

Gm7
 Gb aug
 F
 Fm

Oh, man, won-der if he'll ev - er know he's in the best sell-ing show...

mp

Cm7
 Ebm7
 Gm
 Gm/F#
 Gm7/F
 Em7b5
 F
 F#dim

Is there life_ on Mars?

Gm
 Bb/F
 molto rall. Eb
 Ebm
 Bb

molto rall.

Maybe I'm Amazed

Words & Music by Paul McCartney

2 bars count in:

$\text{♩} = 77$

A



D/F#



Dm/F



Em⁷



A



The piano introduction is in 4/4 time, marked *mf*. It consists of two systems of four bars each. The first system features a treble clef staff with a whole rest and a bass clef staff with a rhythmic pattern of eighth and sixteenth notes. The second system continues the bass line and adds a treble clef staff with chords. The key signature has one sharp (F#).




The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "Ba - by I'm a-mazed the way you love me all the time,". The key signature changes to one flat (Bb).




The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "and may-be I'm af-raid of the way I love you." The key signature remains one flat (Bb).

B \flat F/A C G B \flat F/A



Ba-by I'm a-mazed at the way you pulled me out_ of time, you hung me on_ a line,



A \flat E \flat /G C



may-be I'm a-mazed at the way I real - ly need_ you.



D A/D Am/D Am/F \sharp



Ba-by I'm a man, may-be I'm a lone - ly man_ who's in the mid-dle of some - thing_



G D Dadd9



that he does-n't real - ly un - der - stand.





Ba-by I'm a man, and may-be you're the on - ly wo - man who could ev - er help me,



ba-by won't you help me un - der-stand?

Ooh.



Guitar solo



B^b F/A Fm/A^b E^b/G C

D A/D Am/D Am/F[#]

Ba - by I'm a man, may-be I'm a lone - ly man_ who's in the mid-dle of some - thing_

G D Dadd9

that he does-n't real - ly un - der - stand.

D A/D Am/D Am/F[#]

Ba - by I'm a man, and may-be you're the on - ly wo - man who could ev - er help_ me,







ba-by won't you help me un - der-stand? Ooh.






Ba - by I'm a-mazed the way you're_ with me all_ the time,





and may-be I'm af-raid of the way I need you.








Ba-by I'm a-mazed at the way you help me sing the song, you right me when I'm wrong,







may-be I'm a-mazed at the way I real - ly need you. Oh, oh,







oh, yeah.







Oh, oh, oh, yeah.






Ooh.

B \flat F/A C G B \flat F/A

Guitar solo

C B \flat F/A C G

B \flat F/A Fm/A \flat E \flat /G C

D A/D Am/D Am/F \sharp G D

Repeat to fade

Perfect Day

Words & Music by Lou Reed

1 bar count in:

$\text{♩} = 138$

System 1:

Guitar chords: F, B^bm, F, B^bm

Piano: *mp*

System 2:





Guitar chords: E^b (6fr), A^b (4fr), D^b (4fr), G^b

Vocals: Just a per-fect day, drink san-gri-a in the park, and then la-ter_





System 3:

Guitar chords: E^bm⁷ (6fr), F, B^b, E^b (6fr)







Vocals: when it gets dark we go home. Just a per-fect day,


feed a-ni-mals in the zoo, then la-ter— a mo-vie too, and then








home. Oh, it's such a per-fect day,— I'm glad I spent it with






you.— Oh, such a per-fect day, you just keep me hang-ing on,— you just




keep me hang-ing on.— 2. Just a per-fect day,

dim.

prob-lems all left a-lone, week-end-ers on our own, it's such fun.






Just a per-fect day, you made me for - get my self,





I thought I was some-one else, some-one good. Oh.







it's such a per-fect day, I'm glad I spent it with you. Oh, such a

F Gm F E^b Gm F E^b

per-fect day, you just keep me hang-ing on,—— you just keep me hang-ing on.——

Gm F E^b F Gm F

E^b F Gm F E^b

Dm/A A^b E^b B^b Dm/A

You're going to reap— just what—— you sow. You're going to









reap just what you sow. You're going to reap just what







— you sow. You're going to reap just what you sow.









poco rall.

Riders On The Storm

Words & Music by Jim Morrison, Robbie Krieger, Ray Manzarek & John Densmore

1 bar count in:

$\text{♩} = 102$

Em A Em A Em A Em A

Em A Em A Em A Em A

8va

Ped.

Em A Em D/E Em D/E Em D/E Em D/E

Em D/E Em D/E Em D/E Em

Ri - ders on the storm, _____ ri - ders on the storm, _____ in -

Am Bm/A Am⁷ D Em D/E Em

- to this house we're born, in - to this world we're thrown. Like a

D C Em A/E Em⁷ A/E

dog with-out a bone, an ac-tor out on loan, ri-ders on the storm. There's a

Em A/E Em⁷ A/E Em A/E

kill - er on the road, his brain is squirm-ing like a toad.

Em⁷ A/E Am Bm/A Am⁷ D/A

Take a long ho - li - day,

Em A/E Em⁷ A/E D

let your child-ren play. If you give this man a ride, sweet

C Em A/E Em⁷ A/E

fa - mi - ly will die, kill - er on the road.

Em Am Bm/A

Guitar solo

Am⁷ D/A A/E Em⁷ G/D D C

Em A/E Em⁷ A/E Em A/E Em⁷ A/E

Girl, you

Em A/E Em⁷ A/E Em A/E

got - ta love your man, girl, you got - ta love your man.

Em⁷ A/E Am Bm/A Am⁷ D/A

Take him by the hand,

Em A/E Em⁷ A/E G/D D

make him un - der - stand. The world on you de - pends, our

D C Em A/E Em⁷ A/E
 life will ne - ver end. You got - ta love your man.

Em A/E Em⁷ A/E Em A/E Em⁷ A/E

Em A/E Em A/E Em A/E Em A/E

Em A/E Em A/E Em A/E Em A/E

Em A/E Em A/E Em A/E Em A/E

First system of music (measures 1-4). The treble clef staff contains chords and a triplet of eighth notes. The bass clef staff has whole rests.

Em A/E Em A/E Em A/E

Second system of music (measures 5-7). The treble clef staff contains eighth and sixteenth note patterns. The bass clef staff has whole rests.

Em A/E Em A/E Em A/E

Third system of music (measures 8-10). The treble clef staff contains eighth and sixteenth note patterns. The bass clef staff has whole rests.

Em A/E Em A/E Em A/E

Fourth system of music (measures 11-13). The treble clef staff contains eighth and sixteenth note patterns. The bass clef staff has whole rests.

Em A/E Em A/E Em A/E

Fifth system of music (measures 14-16). The treble clef staff contains eighth and sixteenth note patterns. The bass clef staff has whole rests.

Em A/E Em A/E Em A/E

Em A/E Em A/E Em A/E Em A/E

Em A/E Em A/E Em A/E

Em A/E Em A/E Em A/E Em A/E

Em A/E Em A/E Em A

Ped. _____

Em A Em A

Em D/E Em D/E Em D/E Em

Em A/E Em⁷ A/E Em A/E Em⁷ A/E

Em A/E Em⁷ A/E Em A/E Em⁷ A/E

Em A/E Em⁷ A/E Em A/E Em⁷ A/E

Ri-ders on the storm, ri-ders on the storm, in-

Am Bm/A Am⁷ D/A Em D/E Em

-to this house we're born, in - to this world we're thrown. Like a

D C Em A/E Em⁷ A/E

dog with-out a bone, an ac-tor out on loan, ri-ders on the storm.

Em⁷ A/E Em⁷ A/E Em⁷ A/E Em⁷ A/E

Guitar solo

Em⁷ A/E Em⁷ A/E Em⁷ A/E Em⁷ A/E

Em⁷ A/E Em⁷ A/E Em⁷ A/E Em⁷ A/E

Ri - ders on the storm._____ Ri - ders on the storm._____

Em⁷ A/E Em⁷ A/E Em⁷ A/E Em⁷ A/E

Ri - ders on the storm._____ Ri - ders on the storm._____

Em⁷ A/E Em⁷ A/E Em⁷ A/E Em⁷ A/E

Em⁷ A/E Em⁷ A/E Em⁷ A/E

Repeat to fade

Solo ad lib.

Tiny Dancer

Words & Music by Elton John & Bernie Taupin

1 bar count in:

$\text{♩} = 74$

mf

con peds

C F/C C F/C

C F/C C F/C

C F/C C F/C

Blue — jean ba - by, L. — A. la - dy,

seams - tress for — the band. —

C F/A G/B

C F/C C F/C

Pret - ty eyed, pi - rate smile,

Cadd9 F/A Cmaj7/G

you'll mar-ry a mu - sic man.

F Em7 Am7 D/F#

Bal - le - ri - na, you must have seen her

Dm7 E Am G7/B

danc - ing in the sand.

C F/C C Dm7/C

And now she's in me, al - ways with me,

C Dm7/C C G F C/E Dm7







ti - ny dan - cer in my hand.

C Dm7/C C Dm7/C

C F/C C F/C C

2. Je - sus freaks, out in the street, hand - in' tick - ets out for God.

F/A G/B C Dm7/C C Dm7/C

Turn - ing back, she just laughs,

C Dm7/C C F/A G/B F Em7



















the bou - le - vard is not that bad. Pia - no man,

Am7 D/F# Dm7/F E7 Am G

he makes his stand in the au - di - to - ri - um.

C F6 C F6

3. Look - ing on, she sings the songs

C Dm7/C C G F C/E Dm7

the words_ she knows the tune_ she hums_

C F/C C

A^b B^b Gm7 Cm

But oh how it feels_ so real ly - ing here with no - one near,_ on -

A^b B^b G/B

- ly you, and you can hear_ me, when I_ say soft - ly,_

rall.

a tempo

G/D



F



C/E



Dm



C/E



slow - ly. —

Hold me clo - ser ti - ny dan - cer, —

F



C/E



G/A



count the head - lights on — the high - way. —

F



C/E



Dm



C/E



F



C/E



Lay me down in sheets of li - nen, —

you had a bu - sy day — to-day. —

G/A



F



C/E



Dm



C/E



Hold me clo - ser ti - ny dan - cer, —

F C/E G/A





count the head-lights on the high - way.



F C/E Dm C/E F C/E To Coda ♯










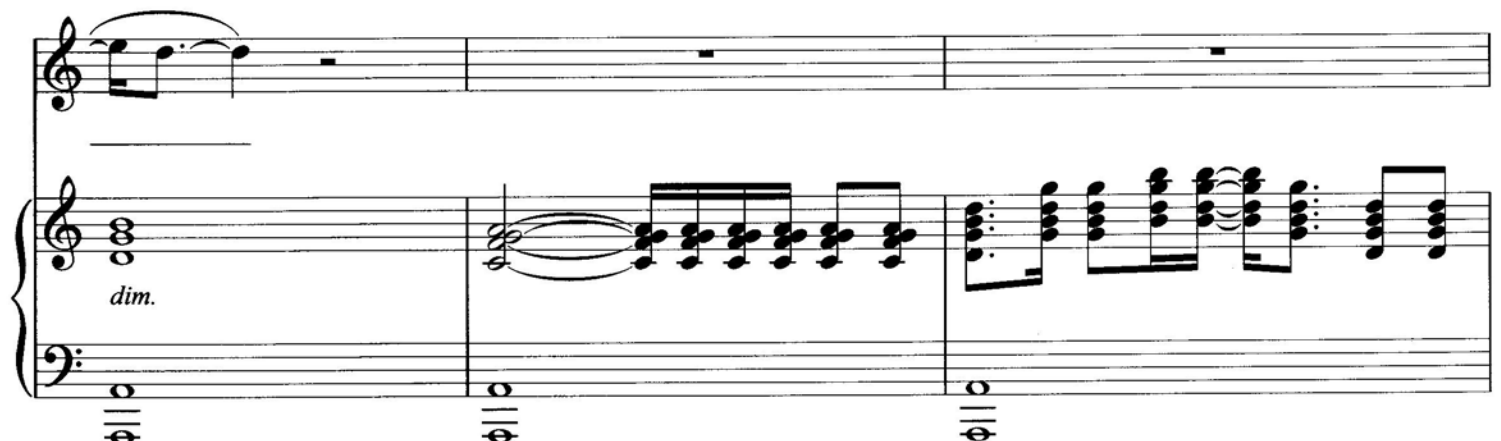

Lay me down in sheets of li - nen, you had a bu - sy day to-day.



G/A Fadd9/A G/A

dim.



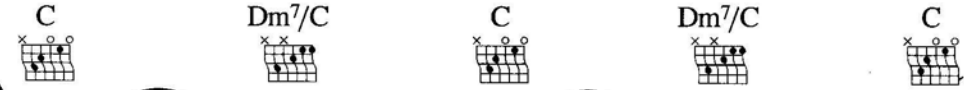
F/C C F/C C F/C










C Dm7/C C Dm7/C C




Blue_jean ba-by, L._A. la-dy, seams-tress for_ the band..




F/A G/B C F/C C F/C




Pret-ty eyed,_ pi-rate smile, _



Cadd9 F/A Cmaj7/G F Em7



you'll mar-ry a mu-sic man._ Bal-le-ri-na, _



Am7 D/F# F6 E Am G



you must have seen_ her danc-ing in_ the sand._



C F6 C F6 C Dm7/C C

And now she's in me, al - ways with me, ti - ny dan - cer in my hand.

G F C/E Dm7 C F/C C

D.S. al Coda

⊕ Coda

G/A Fadd9/A C F6

C F6 C F6 C F/C C